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Twenty-five Musical Portraits. ❀

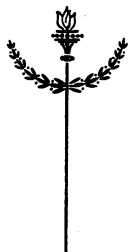
Catalogue. ❀

- No. 1. PALESTRINA, Giovanni Pierluigi Sante (called da Palestrina). The greatest composer of the Roman Catholic church; b. Palestrina, near Rome, 1514 or 1515, approximately; d. Rome, Feb. 2, 1594. Lithograph, executed in 1828, by Henri Joseph Hesse, after a portrait in the the musical library of the basilica, of the Vatican. Hesse was a pupil of David and Isabey and noted for his lithographic portraits.
- No. 2. BACH, Johann Sebastian; b. Eisenach, March 21, 1685; d. Leipsig, July 28, 1750. Lithograph by Schlick, executed in 1840, from the portrait, painted from life, in 1737, by Elias Gottlob Haussmann, and now hanging in the music room of the Thomasschule (St. Thomas' school), Leipsig, of which Bach was musical director. Usually this portrait

is produced as a bust portrait only. Schlick's lithograph, however, shows the entire painting, with the "Triplexcanon"—triple canon—a characteristic and interesting detail, in Bach's hand.

- No. 3. HÆNDEL, George Frederick; b. Halle, Feb. 23, 1685; d. London, April 14, 1759. This is the most forceful of several portraits of Hændel painted by Thomas Hudson. Usually it is reproduced as a bust portrait only and thus loses much of its vigorous character. But in the engraving, executed in 1789, by the English engraver, W. Bromley, the entire portrait is shown and its effect of Hændel's physical and intellectual force preserved. Hudson was a pupil of Richardson and enjoyed considerable vogue as a portrait painter, until overshadowed by Reynolds.

- No. 4. Hændel. Engraved by Jacob Houbraken, a Dutch engraver of the 18th century, after a portrait signed, "F. Kyte, 1742." The Houbraken print is spoken of in the article on Hændel, in Grove's "Dictionary of Music



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and Musicians," as one of the best of the engraved portraits of the composer.

- No. 5. HAYDN, Joseph; b. Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; d. Vienna, May 31, 1809. Portrait drawing from life by George Dance, engraved by William Daniell. It is possible not only to authenticate this portrait, but also to give the exact date on which it was made, Haydn having sat for it in London, March 20, 1794. Daniell's engravings of Dance's portrait drawings were published in London under the title, "A Collection of Portraits sketched from Life."
- No. 6. MOZART, Wolfgang Amadeus; b. Salzburg, Jan. 27, 1756; d. Vienna, Dec. 5, 1791. The Carmontelle Mozart group. Drawn by L. C. de Carmontelle in 1763 and engraved by Delafosse in 1764. Shows Mozart at the age of seven, and his sister (Anna) at the age of eleven, and their father, Leopold Mozart. De Carmontelle was a general utility genius to the Orleans family, teacher of math-

ematics, lecturer, writer of masques, entertainer and portraitist. His Mozart group was made during the visit to Paris of the elder Mozart and the two children.

- No. 7. The Mozart Family. Early lithograph (J. Lacroix, Munich) from the painting by J. N. de la Croce, in 1780. The group shows Mozart, his sister and father. The mother, who died in 1778, is shown in the portrait on the wall. De la Croce (b. in Presano, 1736; d. 1819) was a pupil of Lorenzoni. He was a more or less itinerant and prodigiously productive portraitist, having painted, it is said, more than 5,000 portraits. He is known at times to have signed his name J. Lacroce; and it is not impossible that he called himself Lacroix, while in Germany; so that the lithograph may be the work of the artist himself.

- No. 8. Mozart. Medallion, carved in boxwood by L. Posch, who was working as a medallist in Berlin during Mozart's visit to that city in 1789. An engraving of this medallion, by



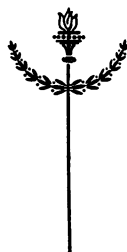
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A. Kohl, was published on the title page of the "Allgemeine Musikalische Zeitung," for 1793.

- No. 9. Mozart. The "Tischbein" portrait. Painted by Tischbein in 1790 and discovered in 1849—nearly sixty years later—in Mayence. Its authenticity was accepted by Jahn, Mozart's biographer, but questioned by others, including the composer's surviving son, whose opinion however, need not be taken too seriously, when the dates are considered. If not authentic, it is, at least, far less idealized than the Jæger portrait or the "likenesses" that figure in the many Mozart genre pictures.
- No. 10. BEETHOVEN, Ludwig van; b. Bonn, Dec. 16, 1770; d. Vienna, March 26, 1727. From a pencil drawing, from life, by Louis Letronne, engraved by Blasius Hœfel in 1814 and published in that year by Artaria & Co., Vienna. Another engraving, made from this drawing by C. T. Hœfel, was published in 1815 by Breitkopf & Hærtel, Leipsig; and was print-

ed in 1817 on the title page of vol. XIX of the "Allgemeine Musikalische Zeitung," where it is described as "desiné par Louis Letronne et gravé par Riedel, 1815;" so that the Hoefel print antedates it by a year.

- No. 11. Beethoven. In his forty-seventh year. Drawn, from life, at Modling, near Vienna, in 1817, by F. A. von Kloeber and lithographed by Th. Neu. From this drawing von Kloeber painted his portrait of the composer for Baron von Skebeusky. Von Kloeber said of Beethoven that "every change of thought or feeling showed itself at once and unmistakably in his features," also that "when Beethoven saw the portrait, he observed that he liked the hair very much; other painters had represented him so sleek, as if he had to appear at court, and he was not so at all." One of the most interesting of the authentic Beethoven portraits, not only because it gives a vigorous presentation of the composer, but also because the artist has left a record of all the circumstances con-



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- nected with the work.
- No. 12. Beethoven. Drawn from life, in 1826, the year before Beethoven died, by Johann Stephen Decker; engraved by Joseph Steinmueller and published a few months after the composer's death by Artaria & Co., Vienna. The engraving is dedicated to Archduke Rudolph, of Austria, Cardinal-Archbishop of Olmuetz.
- No. 13. WEBER, Carl Maria von; b. Eutin, Oldenburg, Dec. 18, 1786; d. London, June 5, 1826. Portrait by M. Gauci, artist-lithographer. This charming lithograph, one of the least known, yet most attractive of Weber's portraits, was not unlikely made in 1826, when Weber produced "Oberon" in London, where he died a few weeks later. Information regarding Gauci is meagre, but he appears to have been working in London about the time of Weber's visit.
- No. 14. SCHUBERT, Franz; b. Lichthenthal, near Vienna, Jan. 31, 1797; d. Vienna, Nov. 19, 1828. Portrait by Joseph Kriehuber and ex-

ecuted by this noted artist-lithographer in 1846. Kriehuber knew Schubert and his portrait although not actually from life, is based upon memory, supplemented by a study of the authentic aquarelle made by Rieder, a Viennese artist and friend of Schubert's, in 1825.



- No. 15. MENDELSSOHN-BARTHOLDY, Felix; b. Hamburg, Feb. 3, 1809; d. Leipsig, Nov. 4, 1847. Portrait by C. Jæger, engraved by R. Reyher. The likeness is based on the portrait painted in 1844, by Edward Magnus, "the best * * * in the opinion of those most capable of judging." (Grove).
- No. 16. BERLIOZ, Hector; founder of the ultra-modern orchestral school; b. near Grenoble, Dec. 11, 1803; d. Paris, March 9, 1869. Lithograph after a photograph from life by Pierre Petit. Attention often is called to Berlioz's resemblance to Jefferson Davis.
- No. 17. CHOPIN, Frédéric; b. Zelazowa Wola, near Warsaw, Feb. 22, 1810; d. Paris, Oct. 17, 1849. Lithograph by Blau, from a por-

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trait, executed in 1833, in Paris, by Vigneron. Georges Mathias, a Chopin pupil and later professor of the pianoforte at the Paris Conservatoire, praises the Vigneron portrait as marvellous for the exact idea it gives of Chopin, mentioning especially "the graceful fall of the shoulders, the Polish look, the charm of the mouth." The Blau lithograph is an exact reproduction of this portrait.

- No. 18. SCHUMANN, Robert; b. Zwickau, Saxony, June 8, 1810; d. Endenich, near Bonn, July 29, 1856. Lithograph by Edward Kaiser. One of the most beautiful of musical portraits. Original owned by the Gesellschaft der Musik-freunde, Vienna.
- No. 19. LISZT, Franz; b. Raiding, Hungary, Oct. 22, 1811; d. Bayreuth, July 31, 1886. "Matinée chez Liszt," one of Joseph Kriehuber's most famous lithographs. Executed in 1846; and showing Liszt, at the piano; Ernst, the violinist; Berlioz, Czerny and Kriehuber himself.
- No. 20. Liszt. Lithograph by Leon Noël, after the

portrait by Ary Scheffer. Noël was a noted French artist-lithographer.

- No. 21. Liszt. Lithograph, 1838, by Kriehuber. This and the preceding are the best portraits of Liszt in his youth. I have several others, one printed in Paris and on which his name is spelled "Litz." This print led von Lenz, who was Liszt's pupil in 1828, to write:- "They called him 'Litz.' That was as far as they ever got with Liszt in Paris."

- No. 22. Liszt. Engraved by A. Krausse, from a photograph. One of the finest portraits of Liszt in his later years.

- No. 23. WAGNER, Richard; b. Leipsig, May 22, 1813; d. Venice, Feb. 13, 1883. Drawn and engraved in Munich in 1871 by Johann Lindner and pronounced by Wagner to be his best likeness. The drawing appears to be based on a photograph by Pierson, Paris, 1867.

- No. 24. Wagner. Engraved by A. Krausse after a photograph by Albert, Munich, 1865. Of the various reproductions of the Albert pho-



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tograph the engraving by Krausse is by far the best. It is a companion piece to his engraving of Liszt (No. 22). There are thirty-four photographs of Wagner, the first dating from 1860, the last from 1882, the year before his death—a capital snapshot taken at Bayreuth by his friend A. von Gross.

- No. 25. "Wagner Reading 'Parsifal.'" Painted by W. Beckmann, Bayreuth, 1882. Shows Cosima Liszt Wagner (the composer's second wife); Wagner, Liszt, and Hans von Wolzogen, Wagner's friend and commentator. Among details in the picture are scene sketches for "Parsifal."